

# THE BROCHURE SERIES

## OF ARCHITECTURAL ILLUSTRATION.

VOL II.

MAY, 1896.

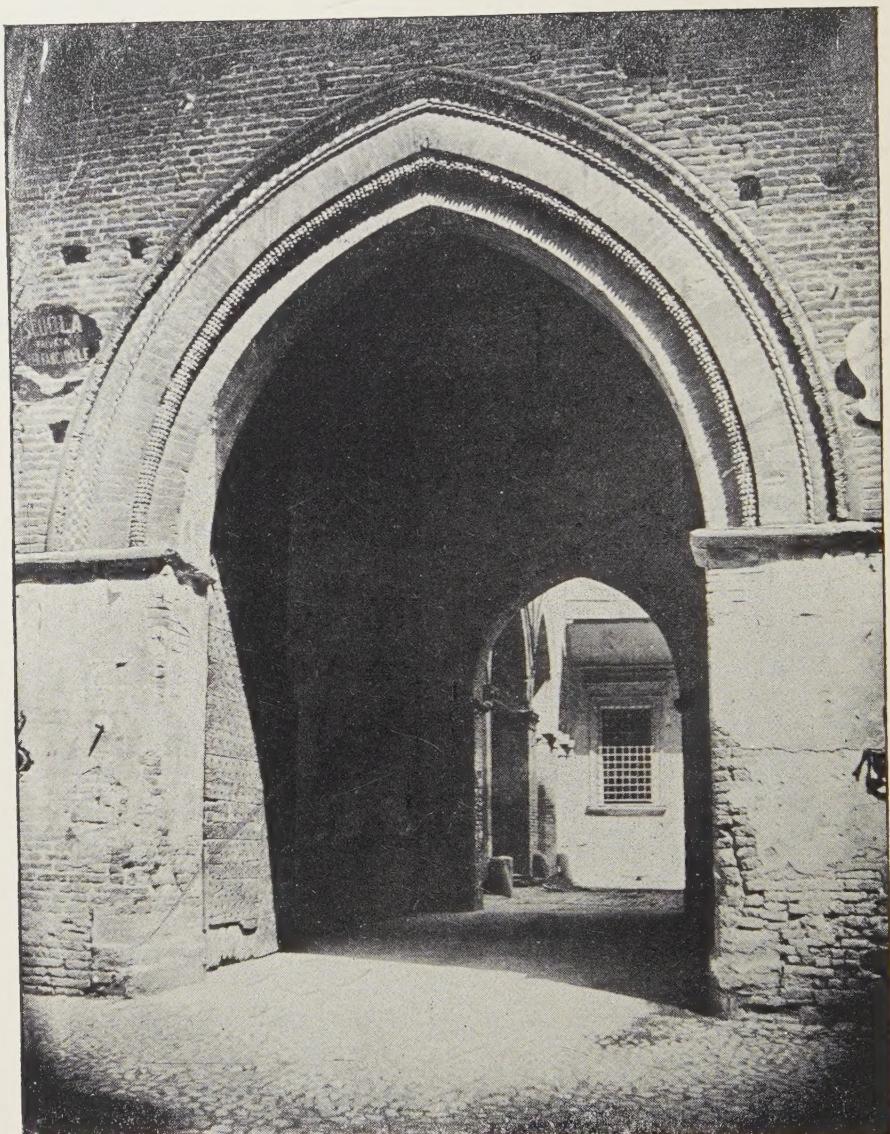
No. 5.

### ITALIAN BRICK AND TERRA-COTTA.

**B**RICK and terra-cotta architecture has come into considerable prominence in this country in the last few years, and it is quite evident that building materials of burnt clay have many advantages not afforded by any others. In point of durability and cheapness there is little question of their superiority. The main objection to their use comes from the unintelligent handling to which they are subjected—the attempt to use them in ways and for purposes to which they are not adapted—and the impression that because of their cheapness they are inferior and unworthy of use in the finest and most dignified buildings. A study of the brick and terra-cotta architecture of Northern Italy will dispel the doubts on either of these points, of anyone who will look into the matter. The words of Street written more than forty years ago are still true. In "Brick and Marble in the Middle Ages" he says,— "It has been by far too much the fashion of late years to look upon brick as a very inferior material, fit only to be covered with compo, and never fit to be used in church building, or indeed in any buildings of any architectural pretensions, so that I suspect many people, trusting to their knowledge of painted architecture in England, would be much surprised to find that, throughout large tracts of the Continent, brick was the natural, and

indeed the most popular material during the most palmy days of architecture in the middle ages. Yet so it was that in Holland, the Low Countries, in large tracts in Spain, and throughout Northern Italy, stone was either scarce or not to be obtained, and brick was therefore everywhere and most fearlessly used. In all these countries, just as in Italy, it was used without concealment, but each country develops its practice in this matter for itself, and there is therefore considerable diversity in their work. They are all alike, and far superior to what remains to us of ancient brick-work in England, for I need hardly say that, with a rare exception here and there, and in comparatively small districts, brick was not used in England between the time of the Romans and the fifteenth century, and when used afterwards, was seldom remarkable either for any singular beauty or originality of treatment."

Italian brick-work is remarkable as being almost always executed with nothing but red bricks, with occasional but rare use of stonework; the bricks for the ordinary walling are rather larger than ours, in no way superior in their quality, and always built coarsely with a wide joint of mortar. Those used for windows, doorways, and generally where they were required to attract attention and to be ornamental, were made of much



XXXIV.

Entrance to the Palazzo Pepoli, Bologna.

finer clay, and moulded with the greatest care and skill. They are used both with the intermixture of stone and moulded terra-cotta and without. In simple arch mouldings and reveals it was customary to lay the opening with ordinary bricks and cut and rub them down to the required shape. In some cases the points of cusps and keystones of arches were formed of pieces of stone, the alternation of which with the deep red brick is often very effective.

The class of openings for doors and windows shown in the eight plates of this number of THE BROCHURE SERIES is the commonest and at the same time most successful in the brick and terra-cotta work of Northern Italy. The tympanum, where there is one, is the place in which stone is ordinarily used, when introduced at all, and as this is usually the focus of the ornamental treatment it generally results in a very effective and pleasing design.

As the brick and terra-cotta of Italy was entirely of red, any variation in color was necessarily made in stone. There is no reason however why with our modern resources in mixing clays, and in this way obtaining an unlimited range of color, we should not use the same ideas and motives in design with equal effect while confining ourselves entirely to this one material. The use of glazed terra-cotta for exterior architectural work was occasionally resorted to, but it was mainly confined to isolated panels such as the well-known Della Robbia panels. It was occasionally used, as in the decoration of the arch in the entrance to the Palazzo Pepoli at Bologna, in small mosaic patterns.

## XXXIII.

## WINDOW IN THE OSPEDALE MAGGIORE, MILAN.

The great Ospedale Maggiore at Milan, one of the largest hospitals in existence, is one of the most important secular buildings in Italy built of brick and terra-cotta. It is one of the few examples in which Gothic, Romanesque and Renaissance motives have been successfully combined. Carl von Lutzow in his "Art Treasures of Italy"

says of this building: "Brick architecture has scarcely produced another building of equal beauty; nor has anything more decorative been executed in terra-cotta than these two stories with their pointed windows divided by columns, the rich plastic garlands which surround them, and the effective medallion heads which ornament the building." The older portion was built about the middle of the fifteenth century, and is credited to the Florentine architect, sculptor, and author, Antonio Filarete. He, like his more famous countrymen Brunelleschi and Michael Angelo, was no mere picture-maker on paper, whose tools of trade are limited to pencil, rule, and T-square. He belonged to the famous school of mediæval "master masons," who, confined to no country, labored in Italy, France, Germany, and England, before art was divorced from industry, to the irreparable loss of both.

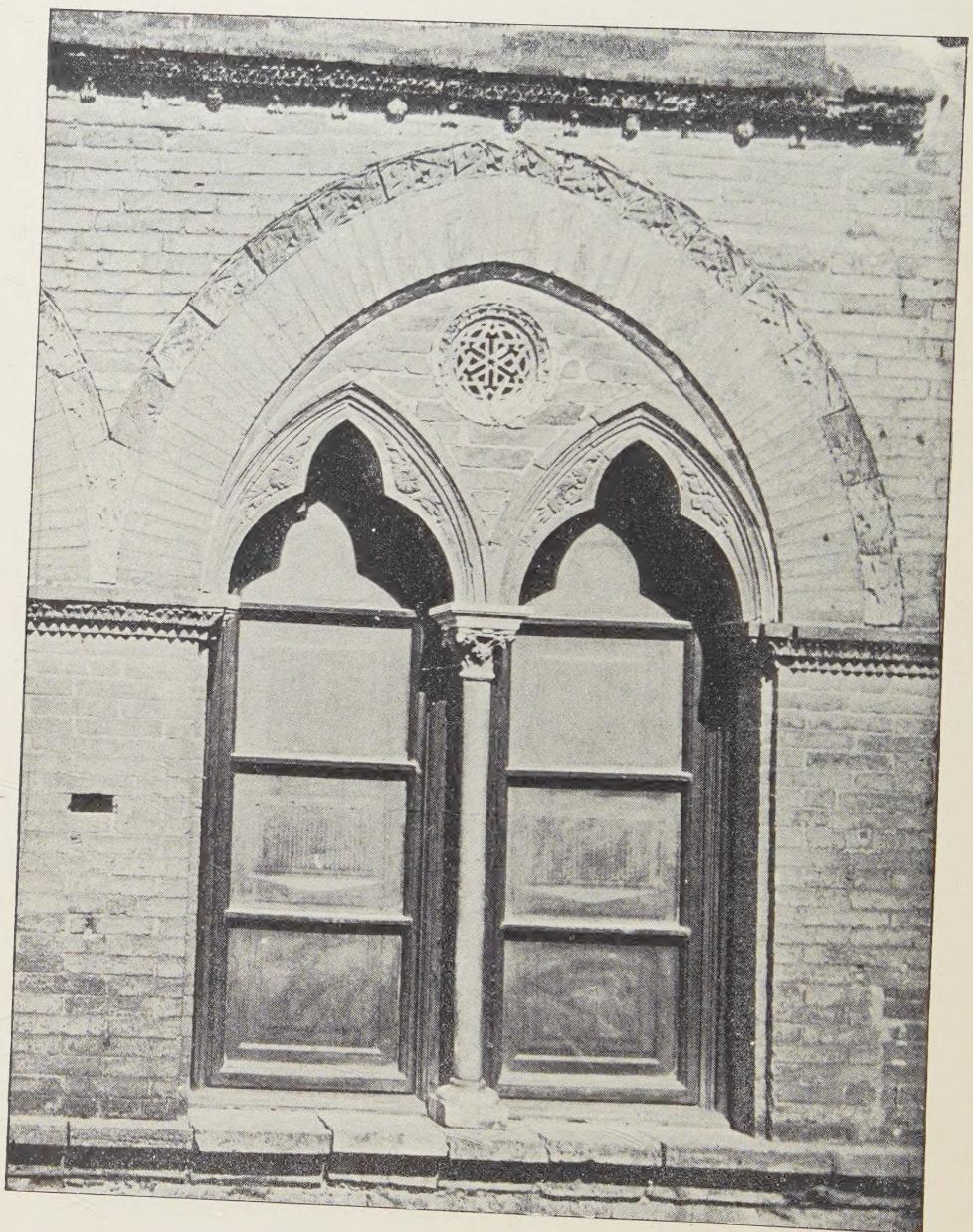
The terra-cotta on this building is applied so effectively and with such an evident knowledge and appreciation of its character and capabilities, that it might with profit be studied as a model for work of our time. In detail the ornament rather lacks in crispness of modelling, and gives the impression of "mud-pie", but the proportions and distribution and the general rich effect could hardly be improved upon. The medallion in the spandril seems a little discordant in the detailed view, but takes its proper relation in the larger view of the whole building.

This window is one of a repeated series placed in the second or main story of the façade and surrounded by a round arched Romanesque arcade. The total width of the window from the outside of the architrave is 7 feet 10 inches; the height of column with cap and base is 6 feet. The story above is treated with similar double windows with rectangular panelled architraves.

## XXXIV.

## ENTRANCE TO THE PALAZZO PEPOLI, BOLOGNA.

The Palazzo Pepoli is situated on



XXXV.

Window in the Palazzo Pesciolini, San Gimignano.

the Via Castiglione, and was built in 1344. It was the residence of the once powerful family of Pepoli. The fine, rich gateway leads to an imposing courtyard, having a colonnade on one side and passages on the other three.

The door or gate is 12 feet wide, and the architrave is 3 feet 2 inches in width. The flat member of the architrave, next the label mould, is composed of alternate squares of black and white glazed terra-cotta. The remainder is of red brick.

## XXXV.

WINDOW IN THE PALAZZO PESCIOLINI,  
SAN GIMIGNANO.

Although quite rude in workmanship this window is so carefully studied in proportion that it is extremely effective.

## XXXVI.

WINDOW IN THE PALAZZO PUBLICO, SIENA.

This is an unusually fine example of very simple treatment, in which brick, terra-cotta and stone are combined. The increase in depth of the brick arch as it approaches the key is a common and effective treatment much used throughout Italy. It can also be seen in the next plate.

The building was erected between 1295 and 1309, from designs by Agostino and Agnolo da Siena, and is now used for public offices for the city.

## XXXVII.

WINDOW IN THE PALAZZO SARACINI, SIENA.

This fine old palace is situated on the Via Citta, and dates from the fourteenth century.

## XXXVIII.

TYMPANUM OF DOOR TO HOUSE IN CAMPO S. POLO,  
VENICE.

## XXXIX AND XL.

WINDOWS IN THE PALAZZO MONTALTO, SYRACUSE.

## Books.

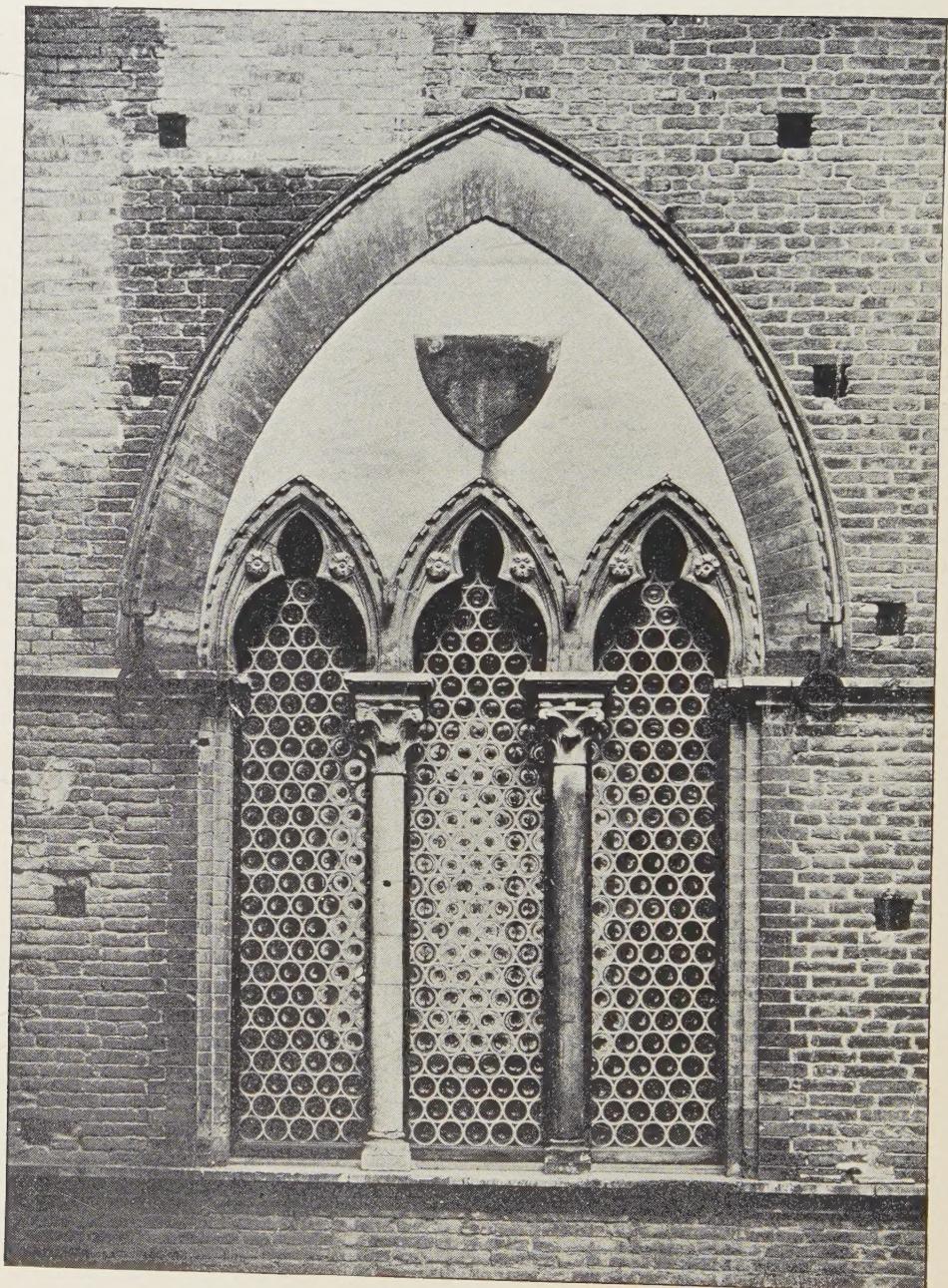
*American Architecture, Decoration and Furniture of the Eighteenth Century.*  
A collection of measured drawings

and sketches of existing work, with an addition of modern work of the same period. By Frank E. Wallis, Architect. 52 plates, folio, New York, 1896.

Reference books upon "Colonial Architecture" are sufficiently numerous to give a wide field of choice to searchers for suggestions in design. The most beautiful and otherwise most noteworthy buildings which can be assigned to this style, especially in domestic architecture, have been illustrated, and their features are now doing service in duplicate in countless houses throughout the country. There is so little of a really distinctive character in the work of the colonial period that it is difficult to draw any lines of classification, and much of the so-called "Colonial" work of the present has about as much claim to the name as the greater part of the round-arched, rock-faced work of five or ten years ago had to be called Romanesque. Aside from historical considerations, and as far as it relates to the application of the name to modern work, the style is merely a question of ornamental details.

Of the books previously published most of the illustrations have been devoted to detail, and the same is true of the work now before us. The detail chosen is interesting and will be found valuable for reference. The examples of ornament and furniture are especially useful—in fact will probably be found the most valuable part of the book—for they are selected with excellent judgment, and well presented. The main difference between this and the several previous books of the same general character is the addition of a number of designs by the author, and several other designs of recent date, which may or may not be considered an advantage. They are quiet and refined in treatment, and follow closely the spirit of the older work.

The book is made up of lithographic reproductions of line drawings (scale drawings and perspective sketches) mostly from the authors measurements.



XXXVI.

Window in the Palazzo Pubblico, Siena.

# The Brochure Series

## of Architectural Illustration

PUBLISHED MONTHLY BY

**BATES & GUILD,**

6 BEACON STREET, BOSTON, MASS.

Subscription Rate per year . . . . .	50 cents, in advance
Special Club Rate for five subscriptions . . . . .	\$2.00

Entered at the Boston Post Office as Second-class Matter.

If this paragraph is marked, you receive this copy as a sample, and your subscription is respectfully solicited. Is not this little monthly worth fifty cents a year?

It has not seemed advisable at this time to make any further announcements of the competitions which have been promised the subscribers of THE BROCHURE SERIES; but several are now planned for and will be announced in due season, giving ample time for preparation. The unfortunate delay in the publication of some of the earlier announcements has discouraged draughtsmen who might otherwise have competed. This difficulty will be overcome in future and notice given far enough in advance to allow for possible delays of all kinds.

### Award of Premiums in the Brochure Series Competition.

As was to be expected, the announcements made in earlier numbers of THE BROCHURE SERIES have resulted in material additions to our subscription lists, and the premiums which were to be awarded on May 1st have been allotted very satisfactorily. The first prize for the largest number of new subscribers, a \$100. 1896 Model "A" Stearns Bicycle, was given to

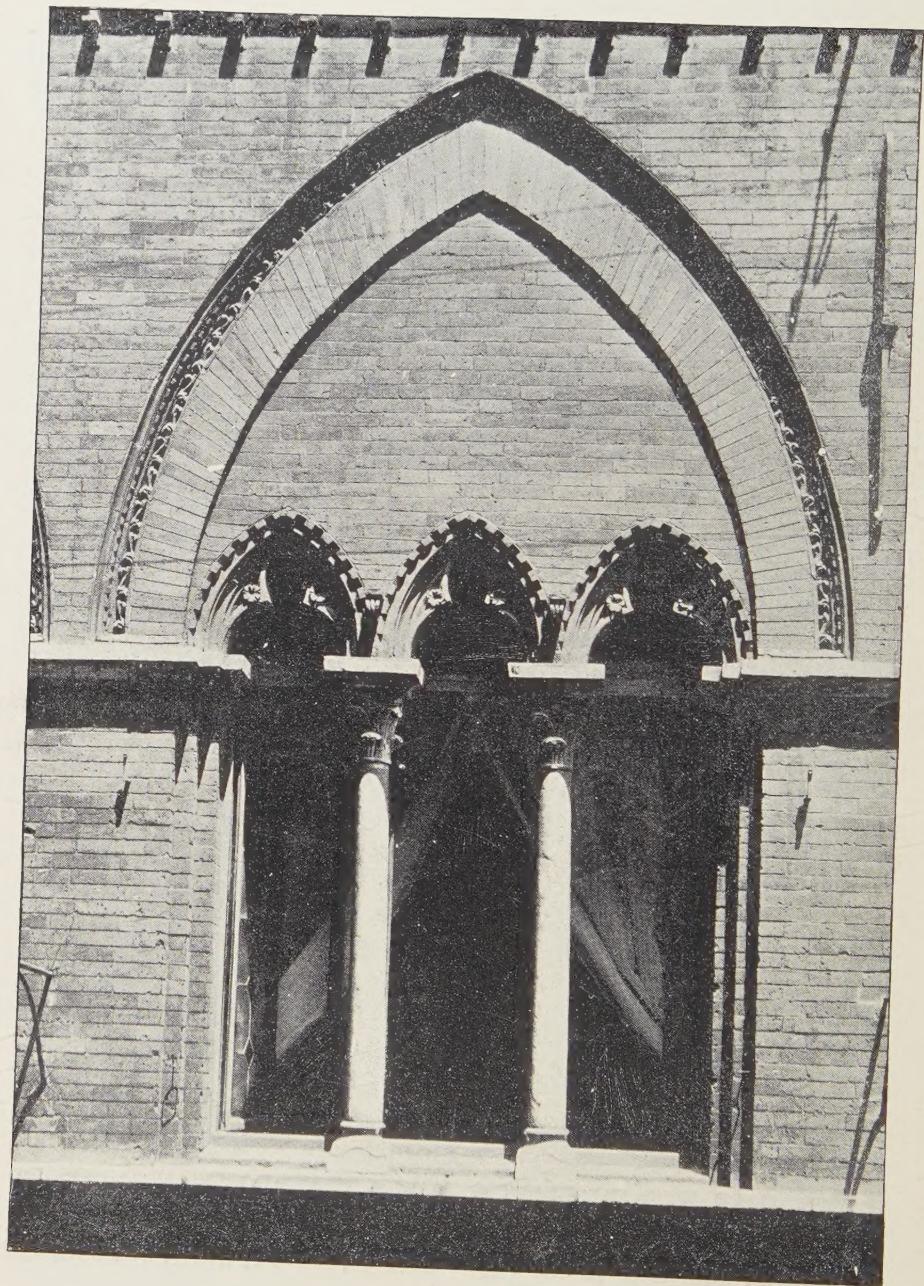
Mr. J. D. Hamilton of Boston. The second prize, an \$85. 1896 New Mail Bicycle, made by Wm. Read & Sons, Boston, was awarded to Mr. B. S. King of New York, who also obtained the Adjustable Drawing Table made by the Morse Machine Co. of Rochester, N. Y., the first prize in the preliminary competition for the largest number of new subscribers sent in before February 1st. The competitors for the third and fourth prizes were tied, as each sent in an equal number of new subscribers, and it was necessary to determine the awards by lot. The third prize, a \$65. Architectural Montauk Photographic Camera made by G. Gennert of New York, an illustration of which is given on page 75, was given to Mr. F. B. Wheaton of Washington, D. C.; and the fourth prize, a \$25 set of drawing instruments made by the Ball-Ball Co., of Philadelphia, was awarded to Mr. F. L. Harnois of Brooklyn, N. Y.

### Club Notes.

The Sketch Club of New York has had a more than usually successful season. At its regular monthly meetings its guests and members have discussed with profit many subjects of timely interest, and its lectures and talks have furnished constant attractions. The last meeting and dinner before the summer vacation was held on June 6th, on the roof of the Central Building, when forty-three members and seven guests were present. Among the guests were Messrs. Henry P. Kirby, E. Eldon Deane and B. West Clinedinst. Mr. Kirby and Mr. Deane addressed the Club, and both volunteered to assist in the outing trips during the coming summer.

Mr. Scruce, the Vice-President, has arranged for some very promising outings, some of which will be weekly bicycle trips.

It was decided to carry out the suggestions made by Mr. W. T. Partridge at the April meeting, and a class for architectural research was formed, under the leadership of Mr. Frederick



XXXVII.

Window in the Palazzo Saracini, Siena.

R. Hirsh, who will allot the subject for study, to be reported upon at the meeting in September.

Mr. Partridge, who has been actively connected with several of the leading architectural clubs of the country, stated that it was his opinion, based upon experience and inquiry, that the plan for monthly competitions which has been a feature in the work of most clubs, was impracticable. Whenever these competitions have been tried, members at first have submitted a fair number of drawings, but those who were continually unsuccessful gradually dropped out, and the scheme had to be abandoned. He suggested that the Club be divided into groups, each one of which should be assigned some subject for study to be reported upon at a stated time.

The annual exhibition of the Club, to be held at their rooms, 3 East Fourteenth Street, opens on June 8th, and closes with a "smoker" on Saturday evening, June 13th.

The interchange of ideas between architectural clubs is growing, and its importance will be easily recognized by all who are engaged in club work. During the last year contributions to the various architectural exhibitions have been made in many cases in the name of the clubs to which the authors of the drawings belonged, and these collections of work have in several instances been passed on from exhibition to exhibition, giving a means of comparison of club work which has undoubtedly proved of value to all concerned.

The change from city to city of architectural draughtsmen has also helped in this work of comparison of methods. Mr. W. T. Partridge, who was one of the first members of the Boston Arch-

itectural Club and an officer in its early days, after returning from his two years Rotch Scholarship tour abroad was active in the formation of the St. Louis Architectural Club and one of its most valuable members. With this experience to draw on he is now zealously helping in the work of the Sketch Club of New York.

A similar accession has been made to the ranks of the Detroit Architectural Sketch Club in Mr. John Robert Dillon, who has been for several years the secretary of the Chicago Architectural Club. At a meeting of the former Club on April 20th Mr. Dillon addressed the members on the plan of work of the Chicago club. The Detroit club is showing commendable

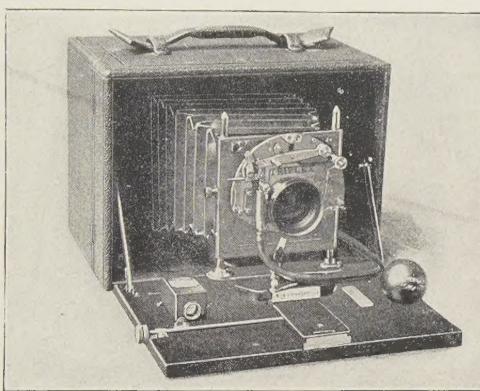
activity. It is arranging for lectures and talks to be given at its regular Monday meetings and calling upon outside as well as local talent for this purpose. It has succeeded in bringing about the Saturday afternoon holiday now in vogue in the architects' offices in most of the larger cities, and

in consequence is able to arrange for Saturday sketching classes and excursions of its members.

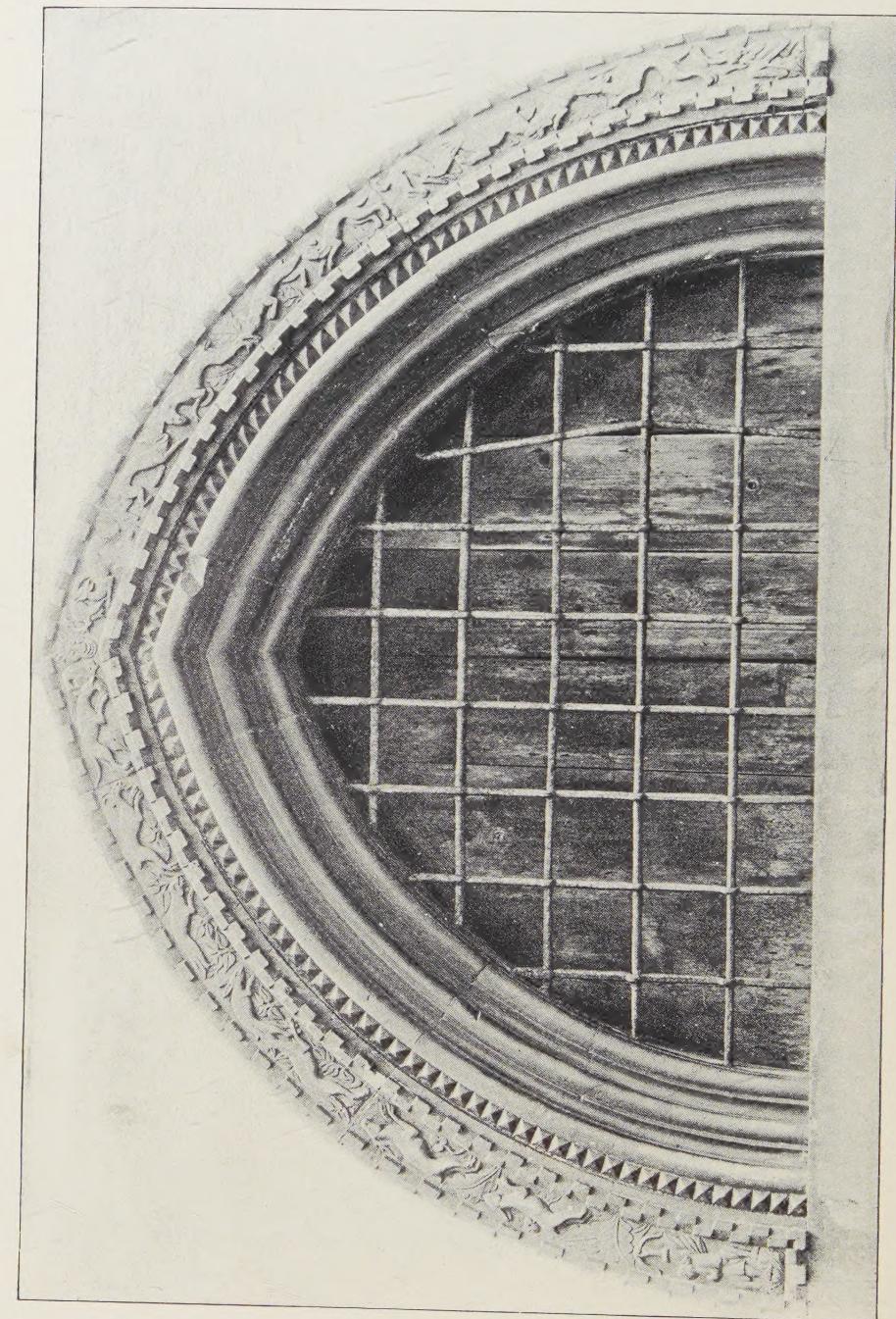
The judgment of the last exhibition of drawings entered in the competitions of the Society of Beaux-Arts Architects was held on April 17th. The number of drawings submitted was larger than in any of the previous competitions, and the character of the work, — especially in Class A — was entirely satisfactory.

#### CLASS A. SUBJECT. A CLUB-HOUSE FOR UNDERGRADUATES.

The Medal was awarded to Albert H. Spahr, pupil of the Massachusetts Institute of Technology.



THE ARCHITECTURAL MONTAUK CAMERA.  
Third Prize in Brochure Series Subscription Competition  
Made by G. Gennert, 24 East 13th St., New York.



XXXVIII.  
Tympanum of Door to House in Campo S. Polo, Venice,

*First Mention.*—Herbert W. Chamberlin, pupil of the Massachusetts Institute of Technology, by unanimous vote of the Jury. C. A. Neff, pupil of Mr. E. L. Masqueray.

*Second Mention.*—Conrad F. Neff, pupil of the University of Pennsylvania, by unanimous vote of the Jury. Paul R. Allen, pupil of Mr. E. L. Masqueray, by unanimous vote of the Jury. I. Edgar Hill, pupil of the University of Pennsylvania. W. Herbert Dole, pupil of Mr. Ernest Flagg. Seymour Burrell, pupil of Mr. E. L. Masqueray.

CLASS B. SUBJECT. THE FAÇADE OF  
A SMALL THEATRE.

*First Mention.*—Russell W. Porter, pupil of the Massachusetts Institute of Technology, by unanimous vote of the Jury. William T. L. Armstrong, pupil of Mr. E. L. Masqueray.

*Second Mention.*—C. E. Decker, pupil of Mr. E. L. Masqueray, by unanimous vote of the Jury. Harry W. Dyer, pupil of the Massachusetts Institute of Technology, by unanimous vote of the Jury. Roy Corwin Crosby, Norval Richardson, James Hopkins, C. W. Bellows, B. Phillips, Jr., and George E. Sweet, pupils of Mr. E. L. Masqueray. Arthur J. Eggleson and R. D. Graham, pupils of Mr. Ernest Flagg. Waldo Putnam Russell, pupil of Mr. A. L. Brockway.

*Third Mention.*—A. G. Smith, pupil of Mr. Ernest Flagg. Frank B. Rosman, John R. Jordan and Charles E. Mack, pupils of Mr. E. L. Masqueray. John F. Jackson, no professor. R. Wallace Niver, pupil of Syracuse University.

The T Square Club of Philadelphia will complete its fifteenth year of useful service the coming season. To all who have followed the notes upon club work published in these pages and the illustrated articles in recent issues devoted to the T Square Club it will be evident that this organization is one of the most active and progressive of the many similar clubs of the country. Its fifteenth anniversary will

be marked by an architectural exhibition at the Pennsylvania Academy of Fine Arts, the T Square Club taking charge of the arrangements under the auspices of the Academy.

Walter Cope, heading the Architectural delegates to the Fine Arts League of Philadelphia, has succeeded in getting a special committee of select counsels, who were appointed to look into the proposed new boulevard scheme, to recommend that the boulevard from the City Hall to Fairmount Park be immediately placed upon the city plans.

The lectures Mr. Cope has been giving upon "City Improvements" have been fully reported in the daily papers and his efforts backed by those of Messrs. Seeler, Hickman, Day and Kelsey, the members of the T Square Club who are actively bringing the Fine Arts League into prominence, have not been in vain.

The advantage of architectural club training to ambitious draughtsmen can hardly be overestimated. In corroboration of this it is pleasing to note that in Philadelphia Frank Miles Day, Walter Cope and Wilson Eyre, Jr., each senior members of three of the leading firms of that city, have as a result of their T Square Club intimacy formed a temporary associate partnership for the purpose of jointly designing a large museum. For months they have met regularly at their special office, and have there studied and schemed out the details of this building with the utmost diligence and enthusiasm.

This year, again, the Travelling Scholarship of the University of Pennsylvania has been awarded to a member of the T Square Club, none of the winners, as yet, having been students of any architectural school. It now goes to Mr. Albert Kelsey. The vote in this decision was unanimous. By majority vote, honorable mention has been given to Harker W. Jackson. Seven designs were entered in competition.

The Jury of Award comprised the following architects: Messrs. A. W. Longfellow, Edmund M. Wheelwright, of Boston; and Bruce Price,

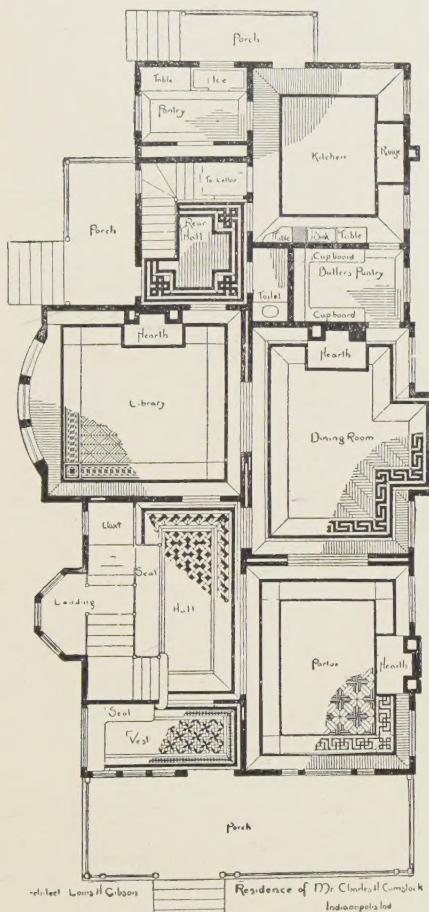


XXXIX.

Window in the Palazzo Montalto, Syracuse.

Thomas Hastings and Professor A. D. F. Hamlin, of New York.

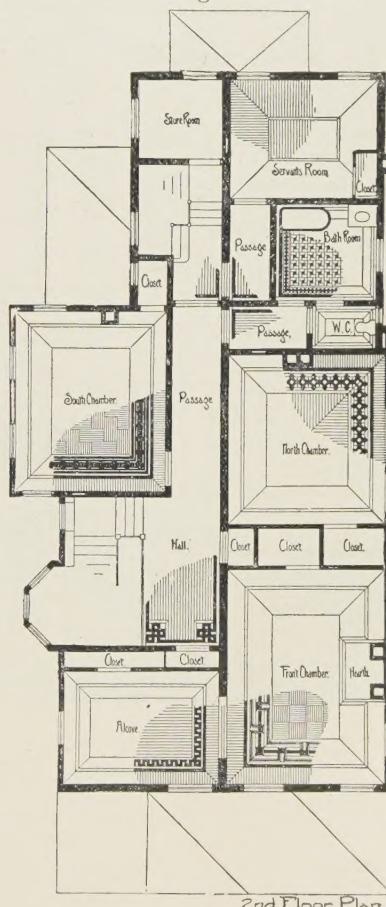
The scholarship grants \$1,000, and requires its beneficiary to spend one year in study and travel in Europe. It has been offered annually during three years prior to the present, and was awarded to James P. Jamieson in 1893, George Bispham Page in 1894, and Percy Ash in 1895.

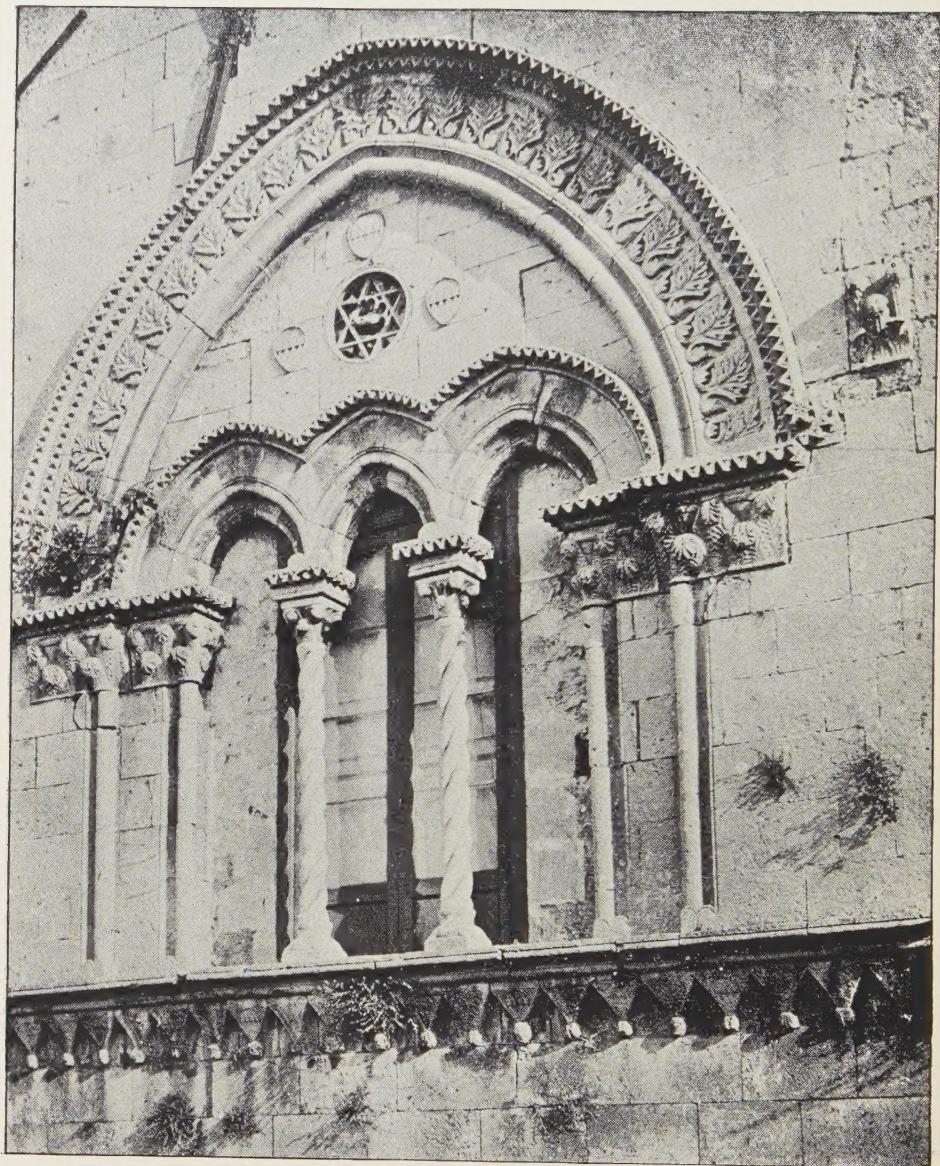


## Notes.

Mr. Louis H. Gibson has designed for Mr. Charles H. Comstock, of Indianapolis, Vice-President and Manager of The Interior Hardwood Co., a residence in which special care has been given to the designing and execution of the hardwood floors. As this is a very important detail of finish in residence work of the better class, we

take pleasure in reproducing the two principal floor plans on this page, as an example of successful treatment. The work is the product of The Interior Hardwood Co. of Indianapolis. The trim is of quartered white oak in the hall and principal rooms of the main floor, except in the dining room, which is finished with a side-board and wainscoting, six and one half feet high, of cherry. The floor designs are chosen to suit the areas covered, and the woods employed are of the lighter shades, to harmonize with the finish and walls without strong contrasts. The floor in the dining room is of the herring-bone pattern, in quartered white oak with Grecian key border in natural cherry. The parlor has a floor of quartered white oak in two shades, with mahogany bringing out the design in good effect, and harmonizing with the furnishing of the room.





XL.

Window in the Palazzo Montalto, Syracuse.



